



PRESENTATION OF THE ROYAL GOLD MEDAL TO DR. P. J. H. CUYPERS

AT THE SIXTEENTH GENERAL MEETING, MONDAY, 2ND JUNE 1897.

ADDRESS BY THE PRESIDENT, PROFESSOR AITCHISON, A.R.A.

YOUR EXCELLENCY, BROTHER ARCHITECTS, LADIES, AND GENTLEMEN,—

THE last Monday in June is always a day when the members of the Institute feel proud and happy—happy because our meeting is graced by the presence of ladies, of distinguished visitors, and of old friends; and proud because it is the occasion when Her Majesty the Queen is gracious enough to show her interest in Architecture by giving her Gold Medal to a distinguished architect or writer. There is additional exhilaration this evening, on account of Her Majesty's Diamond Jubilee, when the whole Empire has rejoiced, and been thankful for the increase of liberty, knowledge, peace, and plenty under her fostering care, and for the example of the virtues she has shown; but also because the Medal is to be bestowed on a foreign architect, for this shows the breadth of Her Majesty's views and the largeness of her sympathies. Our great art, that Aristotle calls one of the master arts of the world, rules over a wide domain, for wherever man has cultivated his intellect and faculties and raised his contemplation to a Supreme Being, sublime temples have been raised. In contemplating the glorious and captivating domain of art, we are taken out of ourselves, and not only feel the ennobling flame that the fine arts kindle within us, but are forcibly reminded of the brotherhood of man. More than half of our solaces and delights are due to the great creators and discoverers who lived in remote ages, and in countries it has perhaps never been our good fortune to visit, though we now have the glories of architecture brought home to us, through the arts of drawing, engraving, and photography.

However we may be delighted with the works of Nature, which she has sculptured and painted for our solace and instruction, however greatly we may be moved by the sublimity of her mountains or awed by the resistless force of her waters, there is a charm about architecture that touches us more closely, for in its works we see forms of beauty designed by man for man's delight; while the colossal structures that man has created, though insignificant as compared with Nature's works, still astonish us, for they recall to our minds that they have been the works of countless pigmies like ourselves, raised to excite emotions that still tell of the builders' gratitude to superior powers. Even the Pyramids raised to the rulers of Egypt, whose outlines break the long line of the desert, show rather thankfulness for the honour once bestowed on their occupants than the pride of kings. The charms of certain masterpieces of architecture are not to be effaced from the memory, and vie with the recollection of Nature's beauties, if they do not surpass them. I may mention the matchless perfection of the temples that crown the Acropolis of Athens, the hoary majesty of Nerva's Forum, the sublimity of the interior of the Pantheon, the vastness, richness, and striking forms of Santa Sophia and of that jewelled casket St. Mark's, as well as the more refined features of the Palazzi Vendramin, Manzoni, and Cornaro-Spinelli, the Scuola di San Marco and the churches of Santa Maria

della Salute at Venice, and Santa Maria dei Miracoli at Brescia, while the wonders of the cloud-piercing fronts and spires of the Mediæval churches are equally ineffaceable.

Architecture not only throws a lustre on the reigns of kings, but in the monuments it erects, sums up more completely than any other art, the cultivation and tendencies of the nation, keeps its memory green, and when its glory has departed, and all else has been swept away, still points to the greatness and intelligence of its people.

I have now to introduce to you the distinguished Dutch architect, Dr. Cuypers, on whom you are about to bestow the Gold Medal. It is usual to give a slight sketch of the life and works of the Gold Medallist in the interest of those who cannot be here—and many of those who would be here to-night are in the uttermost parts of the earth. So I must ask Dr. Cuypers to bear with me a little longer.

I can hardly think of Holland as a foreign country, so intimate has been the relation between it and England—for did not Holland give us one of our revered Kings, William of Orange, and many of our celebrated families?—and so warm is still our sympathy with its soul-stirring efforts in the cause of freedom. Most of us when at school translated Grotius and the dialogues of Erasmus, that friend of Sir Thomas More, whom he called "his darling." Who does not love the Dutch school of painting, and feel at home with its creations? Who has not been enchanted by the power of Rembrandt and the vigour of Frank Hals, with the crystal purity of the colour of Peter de Hooze, with the woods of Hobbema, the rushing waters of Ruysdael, and the beautiful architectural works of Van der Heyden? Who has not been fascinated by the dignity of those warriors and statesmen, and by the grace and loveliness of those high-born ladies that live for us again in the pencil of Van Dyck; who has not in imagination shared in the hardships and rejoicings of such discoverers as Van Diemen and Tasman?

Dr. Cuypers follows a long line of distinguished Dutch architects to whom we owe the admired Mediæval churches, town halls, and mansions, as well as the wondrous Cathedral of Antwerp; and in Renaissance days, the Villa Borghese and the Portal of the Vatican, designed by Van Santen, under the name of Vasanzio, for Pope Paul V., when Floris, Philip Vingboons, Van Campen, and Post enriched their native country with their works, and Henrick built our Royal Exchange for Sir Thomas Gresham, all of which have been presented to us in the publication of Mr. Ysendyck. It is not usual to give the age of our Gold Medallist, but on this occasion the arrival of Dr. Cuypers' seventieth birthday this year has been the cause of almost national rejoicings in Holland; this points to something in his personality and career that has touched the hearts of his compatriots in a way that no mere quantity or excellence of his works could ensure.

Dr. Petrus Josephus Hubertus Cuypers was born on 16th May 1827 at Roermond. In his nineteenth year he became a student at the Antwerp Academy, and got the prize for excellence, and the gold medal for architecture in 1849. He began his practical career by the restoration of the Minster of Our Lady in his native town, and built his first church in 1853. In 1864 he was awarded a crown for the William I. Museum, and up to 1894 he had built a cathedral and sixty-one churches and chapels; he had restored fifty-seven ecclesiastical buildings, mostly cathedrals and churches, and built museums, railway stations, mansions, villas, private houses, and monuments, besides his great work of the Royal Museum at Amsterdam, some 450 feet long and 280 feet deep, with a central hall 70 feet wide and 260 feet long; the whole building comprising two quadrangles 130 feet long and 100 feet wide: it is built of brick with stone window jambs, mullions, and bands. The style adopted is late Gothic, just feeling the first breath of the Renaissance when cusps had been abandoned. This, however, is by no means all we have to be thankful for, as he started schools all over Holland where the innumerable handicraftsmen, who carry out architecture, were taught the elements of design belonging to their crafts.

His motto is, "I believe, I love, I hope," and he says, "The love which binds together my beliefs and my hopes makes up my life." In his own house he has inscribed an apothegm of architectural wisdom: "Study the old, in order to win strength and support to design the new."

It is clear that any architect who had carried out such an enormous mass of work must have been guided by fixed principles systematically employed; and when no detail has been allowed to pass without his own supervision, and is mostly from his own hand, it is obvious that his industry must be equal to his genius.

Sir, you are said by your contemporaries to be the one man in Holland who has done more than any other to point the way to higher things, and to follow out his own teaching. I gather from the admiration that you excite in Holland that your character is as much revered and loved as your genius is admired, for without the existence of peculiarly admirable qualities we cannot believe that you would have so endeared yourself to your countrymen, for you have falsified the poet's saying that—

"He who surpasses or subdues mankind,
Must look down on the hate of those below."

I now beg in the name of the Royal Institute of British Architects to invest you with Her Majesty the Queen's Gold Medal, and to enrol you amongst that company of Gold Medallists that sheds such lustre on our Institute and on our country, and to hope, both on behalf of the Institute and myself, that you may, like so many great architects, live long to enjoy the honours you have so well merited, and the love that you have called forth, and to add to the number of those works with which you have already so largely adorned your native land.

DR. CUYPERS' REPLY.*

MONSIEUR LE PRÉSIDENT,—

PERMETTEZ-MOI de m'exprimer dans une autre langue que votre langue nationale, que j'apprécie et vénère profondément, mais que je croirais profaner en la parlant d'une manière imparfaite dans cette auguste assemblée. La mienne propre, la langue néerlandaise, tout en ayant en partie une base commune avec la vôtre, dans le vieux saxon, qui, sans Charlemagne, serait devenue la langue germanique ou tudesque universelle, n'est connue que d'une minime partie des habitants de la Grande-Bretagne, et ne saurait donc me faire comprendre dans cette enceinte. J'ai recours à la langue française, qui a de nombreuses connexions avec la vôtre, témoins les dénominations des provinces de Normandie et de Bretagne en France, et qui, comme l'anglaise, mais moins que celle-ci, retentit aux contrées les plus éloignées du globe terrestre, partout où la civilisation et la liberté ont établi leur règne glorieux.

J'éprouve le besoin, M. le Président, de vous exprimer d'abord et avant tout mes sincères remerciements pour les paroles trop bienveillantes, trop flatteuses que vous avez bien voulu m'adresser.

* [TRANSLATION.]

MR. PRESIDENT,—Allow me to express myself in another language than in your national tongue, which I deeply appreciate and revere, but would fear to profane by speaking imperfectly before this august assembly. My own Dutch speech, although it partly has a common base with yours, in that old Saxon which, had it not been for Charlemagne, would have become the universal Germanic or Teutonic language, is familiar to only a minority of the inhabitants of Great Britain, and would not suffice to

render me intelligible in this chamber. I have recourse to the French language, which has numerous relations with yours—witness the denominations of the provinces of Normandy and Brittany in France—and like English, but in a less degree, is heard in the most distant countries of the terrestrial globe, everywhere that civilisation and liberty have established their glorious reign.

I feel, Mr. President, that I must, before and above all, express to you my sincere thanks for the words, too kindly and too flattering, which you have been good enough to address to me.

S'il est vrai que toute approbation de nos travaux flatte notre amour-propre, que ne doit-on pas éprouver de satisfaction quand cette approbation nous vient de la part de ceux de nos collègues à qui nous avons réservé une place d'honneur dans notre estime et dans notre vénération ?

Oui ! j'ose le dire publiquement et solennellement à cette heure, si j'ai eu quelque succès dans ma carrière d'architecte, l'exemple qui m'a été donné par mes confrères britanniques y a contribué pour beaucoup.

Quand j'ai visité pour la première fois l'Angleterre pour y étudier les grands monuments de nos voisins, ce n'étaient pas seulement les anciennes et majestueuses cathédrales, les églises caractéristiques des petites villes et des villages, les splendides collèges et autres monuments des temps passés qui m'ont ravi et profondément impressionné, mais ce furent surtout les sages leçons que mes honorés confrères Pugin, Scott, Street, Burges, Clutton, et tant d'autres, pour ne parler que de ceux qui nous ont précédés dans l'éternité, avaient tirées de l'œuvre des grands architectes du moyen âge et de l'antiquité.

C'est ici que j'ai vu appliquer, avec ce goût juste et rationnel qui caractérise votre glorieuse nation, les bons, les véritables et immuables principes de notre art, qui doit être vrai, utile et pratique, tout en ne pécant jamais contre les règles si délicates de la Beauté que Dieu a mis en nous pour être l'immuable apanage de ceux qui cultivent les arts.

C'est surtout dans votre patrie, mes chers confrères, que j'ai appris à faire valoir à sa juste valeur le charme qui résulte d'une application juste et persévérante de la différence des matériaux tant pour ce qui regarde leurs propriétés, leur nature, leurs qualités que pour ce qui a rapport à la couleur, etc. C'est ici que j'ai pu apprécier les grands avantages qui résultent de la conservation des anciennes corporations des arts et métiers, par lesquelles vous avez pu maintenir pour l'exécution de vos travaux des ouvriers pratiques et capables, dignes de la part du travail qui leur est confié.

C'est dans votre pays plus que partout ailleurs que j'ai constaté et admiré l'heureuse application des bons principes des temps passés aux besoins de la société moderne, dans toutes les œuvres de vos grands maîtres.

Si d'un côté votre beau et intéressant pays, avec ses riches monuments et sa grande architecture raisonnée, m'attirait, d'autre part l'accueil que me firent mes chers confrères dès ma première visite a été tel que j'ai pu profiter de tous les avantages que l'amitié et l'urbanité peuvent présenter.

If it is true that all approbation of our work flatters our pride, what satisfaction must we not feel when this approbation comes from those of our colleagues for whom we have reserved a place of honour in our esteem and our veneration ?

Yes, at this hour I dare publicly and solemnly say that, if I have had any success in my career as an architect, the example which has been given me by my colleagues in Great Britain has greatly contributed to it.

When I visited England for the first time, so as to study the great monuments of our neighbours, it was not only the ancient and majestic cathedrals, the characteristic churches of little towns and villages, the splendid colleges, and other monuments of bygone ages, which delighted and deeply impressed me, but, above all things, the wise lessons which my honoured colleagues Pugin, Scott, Street, Burges, Clutton, and so many others—only to speak of those who have gone before us into eternity—had drawn from the work of the great architects of the Middle Ages and of antiquity.

It was here that I saw applied, with that correct, sober taste which characterises your glorious nation, the pure, true, and unchangeable principles of our art, which must be true, utilitarian, and practical, and at the same time

not offend against those elusive canons of Beauty where-with God has endowed us, to be the immutable appanage of those who cultivate the arts.

It was particularly in your country, my dear colleagues, that I learned to estimate at its just value the charm which proceeds from correct and persevering application of the difference between materials, as much with respect to their properties, nature, and qualities, as with respect to their colour and other æsthetic features. It was here that I learned to appreciate the great advantages that result from the survival of the old co-operative guilds of arts and crafts, by which you have been able to maintain for the execution of your works practical and capable craftsmen, worthy of the share in the work that is entrusted to them.

It was in your country more than anywhere else that I noted and admired the happy application of the good principles of the Past to the needs of modern society, in all the works of your great masters.

If on the one hand your fair and interesting land attracted me, with its rich monuments and its great analytical architecture, on the other the welcome given me by my dear colleagues, from my very first visit, was such that I was able to profit by all the advantages that

Si les anciens maîtres étaient là pour m'instruire et pour stimuler mon ambition par la contemplation et l'étude de leurs chefs-d'œuvre des grandes époques, les jeunes, leurs dignes émules, me prêtaient leur secours en me faisant pénétrer et en me servant de guides dans toutes les enceintes remarquables, dans tous les musées célèbres, dans le secret de tous les sanctuaires de l'art.

C'est dans l'année 1866 que j'eus l'honneur d'être nommé "membre correspondant de l'Institut Royal des Architectes Britanniques," un titre qui est en haute estime à l'étranger, et qui lui seul donne une certaine considération à tout architecte.

Et qui s'en étonnera si l'on sait que cette noble Institution Royale est la grande école où s'est formé et se forme encore tout ce que l'Angleterre a produit de glorieux et d'illustre en fait d'Architecture ?

La conservation et la restauration des monuments historiques de vos ancêtres, l'imitation, l'assimilation des constructions nouvelles aux modèles antiques, la formation d'une légion d'artistes combattant sans jamais lâcher pied, les erreurs de tout genre dont le mauvais goût de certaines époques menaçait le sanctuaire de l'art : voilà le premier fruit de cette glorieuse Institution.

Un autre grand service rendu par vous au monde artistique tout entier ce sont les voyages importants que vous avez entrepris pour étudier les monuments des pays les plus lointains, sans égard aux sacrifices de tout genre que de pareilles entreprises entraînent inévitablement.

Les publications remarquables, où sont consignés les résultats de ces pérégrinations artistiques, sont et resteront un monument glorieux de votre Institut Royal.

Si en ce jour j'ai cru devoir rendre hommage à l'Institut pour les grands services qu'il a rendus au monde artistique en général vous voudrez bien me croire, mes honorés confrères, si j'ajoute que je me sens doublement heureux de pouvoir vous exprimer ma vive reconnaissance pour l'insigne honneur dont vous m'avez gratifié.

J'ose prier l'honorable Président de bien vouloir se faire l'interprète du confrère étranger auprès de sa Majesté la Reine d'Angleterre, afin de lui exprimer ma profonde reconnaissance de ce qu'elle a daigné ratifier le choix de l'Institut en m'honorant de la médaille d'or, l'année même où tant de millions de sujets fidèles bénissent le Ciel de leur avoir donné pour souveraine la femme la plus accomplie qui ait jamais ceint une couronne.

friendship and urbanity can offer. If the old masters were there to instruct me and to stimulate my ambition by the contemplation and the study of the masterpieces of great periods, the living masters, their worthy rivals, gave me their aid in procuring me access to, and serving as my guides in all hidden nooks of interest, in all celebrated museums, in the innermost of all sanctuaries of art.

It was in 1866 that I had the honour of being elected Honorary Corresponding Member of the Royal Institute of British Architects, a title which is held in high esteem abroad, and in itself gives a certain influence and position to any architect.

And who will be astonished if it is known that this noble Royal Institute is the great school in which has been and is still being formed all that England can produce of that which is glorious and illustrious in architecture ?

The preservation and the restoration of the historic monuments of your ancestors, the imitation of ancient models, the assimilation therewith of new buildings, the formation of a legion of artists fighting, without ever losing ground, against those errors of every kind with which the depraved taste of certain periods threatened the sanctuary of art—these are the first-fruits of this glorious institution.

Another great service rendered by you to the whole artistic world is to be found in the important travels that you have undertaken so as to study the monuments of the most distant countries, without regard to the manifold sacrifices that such enterprises inevitably entail.

The remarkable publications in which are printed the results of these artistic peregrinations are, and will remain, a splendid memorial of your Royal Institute.

If on this day I have thought it behoved me to pay homage to the Institute for the great services which it has rendered to the artistic world in general, I will beg you to believe me, my honoured colleagues, when I add that I feel doubly happy in being able to express to you my keen appreciation of the distinguished honour with which you have gratified me.

I venture to request the honourable President to be kind enough to act as interpreter for his foreign colleague before Her Majesty the Queen of England, in order to express to her my deep gratitude for the fact that she has deigned to confirm the choice of the Institute by honouring me with the Gold Medal, in the very year when so many millions of faithful subjects are blessing Heaven for having given them as a sovereign the most accomplished woman who has ever worn a crown.



9, CONDUIT STREET, LONDON, W., 1st July 1897.

CHRONICLE.

The Diamond Jubilee Address.

TO THE QUEEN'S MOST EXCELLENT MAJESTY.

The dutiful and loyal Address of the President, Council, and General Body of the Royal Institute of British Architects.

MOST GRACIOUS SOVEREIGN,—

We, your Majesty's most devoted subjects, respectfully tender to your Majesty our heartfelt and loyal congratulations on the happy completion of the year that makes your Majesty's glorious reign the longest enjoyed by any English monarch.

We desire to express our grateful recognition of the gracious patronage which your Majesty has continuously bestowed upon the Royal Institute of British Architects, whereby we have been enabled singularly to increase our sphere of usefulness; and, as a representative body, we furthermore desire to submit to your Majesty our deep sense of the unfailing encouragement which your Majesty has given to the pursuit of architecture by the bestowal of an annual gold medal on the distinguished architects and architectural writers of all countries, and to point to the many splendid architectural achievements in this country, mentioning only two such great works as the Houses of Parliament in Westminster and Saint George's Hall in Liverpool, as lasting memorials of your noble reign.

We humbly and earnestly pray that your Majesty may be spared long to promote, besides virtue and liberty, the cultivation of the Great Arts of Life, whose free development has been among the countless inestimable blessings which have accrued from your Majesty's beneficent guidance of the destinies of this Great Empire.

Signed and sealed at a Meeting of the Royal Institute of British Architects, held in their rooms at 9 Conduit Street, Hanover Square, London,

this seventeenth day of June, in the year of our Lord one thousand eight hundred and ninety-seven.

GEORGE AITCHISON, *President.*

HENRY L. FLORENCE, *Vice-President.*

ASTON WEBB, *Member of Council.*

WILLIAM EMERSON, *Hon. Secretary.*

W. J. LOCKE, *Secretary.*

THOMAS DREW,

President Royal Institute of Architects of Ireland.

WILLIAM HENMAN,

President Birmingham Architectural Association.

W. L. BERNARD,

President Bristol Society of Architects.

E. M. BRUCE VAUGHAN,

President Cardiff, S. Wales, and Monmouthshire Soc.

ARNOLD THORNE,

President Devon and Exeter Architectural Society.

LESLIE OWER,

President Dundee Institute of Architecture, &c.

JOHN JAMES BURNETT,

President Glasgow Institute of Architects.

GEORGE CORSON,

President Leeds and Yorkshire Architectural Society.

CHARLES BAKER,

President Leicester Society of Architects.

W. E. WILLINK,

President Liverpool Society.

JOHN ELY,

President Manchester Society of Architects.

FRANK W. RICH,

President Northern Architectural Association.

ALBERT N. BROMLEY,

President Nottingham Architectural Society.

REGINALD W. FOWLER,

President Sheffield Society of Architects.

GEORGE BENSON,

President York Architectural Society.

The Institute was represented at the Special Thanksgiving Service held at St. Paul's Cathedral on the 20th ult. by the President and chief honorary officials, seats having been courteously reserved for the purpose by the Dean. On the Diamond Jubilee night, the 22nd ult., the Institute premises were illuminated by rows of gas-jets following the chief architectural features of the façade.

Presentation of the Royal Gold Medal 1897.

The Royal Gold Medal was presented to Dr. P. J. H. Cuypers [*Hon. Corr. M.*], of Amsterdam, on the evening of Monday, the 28th ult., before a large gathering of members of the Institute, ladies, and other guests. His Excellency the Baron van Goltstein, Minister from the Court of the Netherlands, honoured the proceedings with his presence. Amongst other visitors may be mentioned Mynheer Joseph Cuypers, the son of the presentee, and himself an architect of distinction, having built Haarlem Cathedral; Herr Muthesius, architect to the German Embassy; and Mr. Sydney Lee, the editor of the *Dictionary of National Biography*. The nine surviving Gold Medallists were represented by Mr. James Brooks, and the Hon. Associate class by Mr. Alma Tadema, R.A., Pro-

fessor Baldwin Brown, and Mr. Hugh Leonard. Letters expressing regret that previous engagements prevented their attending the function were read from two past Gold Medallists, Sir Arthur Blomfield, A.R.A., and Mr. Alfred Waterhouse, R.A., L.L.D., the former expressing his sincere and hearty admiration for Dr. Cuypers and his works, and observing that "every one must rejoice at the selection of so great and good a man for the honour"; and the latter referring to Dr. Cuypers as "a very worthy recipient of the Queen's Medal." The President having invested Dr. Cuypers with the Medal, and Dr. Cuypers having made a graceful acknowledgment in French, the proceedings terminated, and the company adjourned to the Council-room for talk and refreshments.

Photographs and prints of some of the more important of Dr. Cuypers' works, notably of the National Museum of Amsterdam, were exhibited on the walls of the Meeting-room. Some exceedingly clever drawings made by Mr. H. S. East [A.] during his recent visit to Spain as the Aldwinckle Travelling Student for 1896 were also exhibited, and will remain on view until the close of next week.

Dr. Cuypers, Royal Gold Medallist 1897.

Pierre Joseph Hubert Cuypers was born at Roermond, capital of the Duchy of Limburg, on 16th March 1827. He was a member of a numerous family, and his father practised painting in his leisure hours. He finished his studies at the Episcopal College of his native town; it was the Principal of this College who induced him to choose for himself a career in which taste and reason could unite—namely, architecture. In the year 1847 he entered the Royal Academy of Antwerp, where he distinguished himself exceedingly by carrying off the first medals in architecture, whilst at the same time he had pursued a course of study in painting and sculpture. The tendency of this Academy lay almost exclusively in the so-called classic traditions. His first years passed at Roermond, in constant contact with the marvellous church of Notre-Dame, built in 1206, revealed a young architect with principles quite different from those with which the teachings of his professors had lit his horizon. His travels along the Rhine and in the north of France, whilst he made at the same time the acquaintance of artists who had the charge of ancient monuments, like Viollet-Le-Duc, showed him the deep meaning that exists in the whole development of the arts of the Middle Ages. From that moment he learnt to distinguish between the exterior aspect and the underlying principle of what had been produced by the Germanic races, independently of Græco-Roman influences.

From the commencement of his career he conceived the necessity of absolute harmony between the arts of painting, sculpture, and architecture.

In order to prove the superiority of this system in practice, he founded, with Mr. Stoltzenberg, a workshop of the different branches, namely, woodwork, sculpture, and painting, to which his partner added copper-working and embroidery. One may easily imagine the results of this enterprise. The architect, who not only was nominally chief, but had really a hand in everything that his sixty workmen produced in every department, displayed, together with unflagging energy, a great respect for the technical qualities of the materials used in these varied crafts. Even later, in the great public works which he directed, all the details invariably came from his own hand, and what his pupils executed never escaped without the Master's corrections. His influence at first was particularly shown in the domain of ecclesiastical architecture. At the same time, contact with the old basilicas brought him nearer to the technique and the conceptions of past centuries. He became an expert in Mediæval work in Holland, Belgium, and Germany. The Government appointed him to the new Commission on Historical Monuments, and for twenty-five years he was the adviser of the Government under the different Ministries which have followed one another. Settling down in 1865 at Amsterdam, the architect found an opportunity for developing his energies in domestic architecture. All the quarter of Vondelstraat, with its graceful, picturesque church, owes its smiling aspect to the influence of the architect Cuypers. So when the architect celebrated his seventieth anniversary on March 16th last, the whole town was decorated in his honour, and all the periodicals of the country, from daily newspapers to reviews, had articles more or less extensive on his career. Each of these articles presents him under a different light: the builder, who always employed the best methods ancient and modern; the architect, who made it his business to educate the workmen by explaining to them the best manner of doing their work; the decorator, who first introduced mural painting into the public buildings of his country; the learned and delicate restorer, who more than any other man respects the monuments and subordinates his personality to all that remains of their primitive condition; the professor, as unwearying in his lecture-room as in his architect's office; the toiler, as assiduous in his workshop as in the council-room, and on technical or artistic commissions when the question arises of the welfare or elevation of the workman and his handiwork.

It was particularly in this last character that our Royal Gold Medallist was fêted at Roermond, where the sixty artists of the workshop, in concert with the ecclesiastical and communal authorities, namely, the Bishop and the Mayor, had arranged a public celebration which lasted for days and re-echoed throughout Holland.

The list of his architectural works would be too long to enumerate, and in this case one would

necessarily have to add a catalogue of the furniture, utensils, works in metal and every other material, of which several have an artistic value as great as the plan of a house. The numerous titles, medals, decorations, and honorary distinctions, the enthusiasm which preceded the above-mentioned fête, make a more eloquent eulogy than any enumeration. The Government has issued a publication from the Royal Museum of Amsterdam of the later works of this distinguished architect.

M. Lucas and the New Hon. Corr. Members.

The following is an extract from a letter of M. Ch. Lucas [*Hon. Corr. M.*] to the President :—

"La médaille d'or du R.I.B.A. à M. Cuypers est admirablement donnée, et, si j'étais présent à la remise, j'y applaudirais des deux mains, connaissant ses œuvres d'Amsterdam; en attendant j'ai été ravi de vos nominations de Hon. et Corr. de MM. Homolle, de Marsy et Winders: le premier, il y a vingt ans, fouilla Délos avec une subvention de la Société Centrale, dont les premiers cents francs furent réunis par moi à la suite d'une Conférence Archéologique faite en 1897 à l'Hémicycle des Beaux-Arts; le second, le comte de Marsy, est un ami de trente ans, et le troisième est un ami d'au moins quinze ans. Ce sont, soyez-en persuadé, en dehors de toute sympathie de ma part, d'excellents choix bien dignes des précédents faits par le R.I.B.A."

REVIEWS. LVI.

(155)

RUINED CITIES OF CEYLON.

The Ruined Cities of Ceylon. By Henry W. Cave, M.A., Queen's College, Oxford. Illustrated with photographs taken by the Author in the year 1896. 4o. Lond. 1897. [Messrs. Sampson Low, Marston & Co., Lim., St. Dunstan's House, Fetter Lane, E.C.]

A first glance at this book might lead to the supposition that it belonged to the drawing-room table class; and from the number of the photographs the letterpress might appear to be only supplementary, and consequently of limited or doubtful authority. The work makes no pretensions to be a full exposition of the archaeology of the ruined cities of Ceylon, but a perusal of it leads to the conclusion that the writer is very well versed in the subject; and that he has followed the operations of Mr. Bell and other late explorers. He is even familiar with the newest theory of the pillars at the Thuparama and Lankarama dagabas, a theory first made to appear probable by a paragraph published in this JOURNAL, 22nd August 1895, with reference to a suggestion of Mr. Smither's. This was that these slender columns were merely for supporting Buddhist emblems, and were identical with the *lâts* of India.*

Mr. Cave's book contains sixty-three photographs, which are all very beautifully reproduced. Photographs do not always show the relative posi-

tion of the different parts of a structure, and on that account cannot take the place of a work like that of Mr. Smither's, where plans and sections convey the constructive intention of a building. But, on the other hand, geometric drawings, done with tee-square and drawing-pen, fail in representing the actual condition of an old monument. The photograph often represents the real appearance, and this gives the true character of a building; while it shows the effect of time and the weather, and we can judge as to what the object is like at the present day. Where there is sculpture, either figures or ornament, we can derive a better notion from a photograph of the style they belong to than we can possibly do from a rough drawing. So far as Anuradhapura is concerned, we can, with Mr. Smither's work, and Mr. Cave's photographs before us, form almost as perfect an idea of the great monuments at that place as if we were on the spot.

Mr. Cave's book is not limited to Anuradhapura; there are other ruined cities in Ceylon besides it. There is Polonnaruwa, which was the capital of the island after Anuradhapura. Mihintale, with its wonderful flight of 1,840 steps, is still known as "the Cradle of Buddhism" in Ceylon. It was at this place that Mahinda, the son of Asoka, when he came to Ceylon as an Apostle of Buddhism, in the year 307 B.C., met, and converted, Tissa, who was then the king of the island; and the spot has remained sacred ever since from this event.

There is little in this book to add to what has already appeared in former communications about the great dagabas at Anuradhapura; but the author supplies a very good method of estimating their great size. He says that one of the largest contains enough masonry to build a town of sufficient extent for twenty-five thousand inhabitants. King Tissa, on his conversion, bestowed his own pleasure garden on the monks, as a mark of devotion and piety. It was twenty miles in extent, and the king himself performed the ceremony of consecrating it to the religion of Buddha. Accompanied by the chief Theras, or monks, and a military array, the king held a golden plough, harnessed to two superb State elephants, called Mahapaduma and Kunjara; he ploughed a furrow to mark the limits of the ground. This rite in Ceylon has an interest from its resemblance to the Latin and Etruscan practice of ploughing a furrow as a pomerium. The site of the Thuparama dagaba, the oldest of the monuments of that kind at Anuradhapura, was determined by the Mahathera, or Head of the Monks, at this important ceremony.

The sixteen hundred granite pillars on which the Loha Pasada, or great Brazen Monastery, stood form a striking photograph. Their height above ground is about twelve feet, and as they are grey in colour they stand out from the dark foliage around, weird and ghostly. Their original pur-

* See also a communication of mine to the *Journal of the Royal Asiatic Society* for April 1896, p. 361.—W. S.

pose would be a puzzle to one coming upon them with no previous knowledge. These stones would easily pass for what is usually called Druidic remains. Their intention is now clearly enough understood; the monastery was not built on the ground, but stood upon these pillars—a manner of construction that was common in India in the past, and is still practised in Burmah at the present day, where wood is the material employed. This peculiar arrangement, at some early date, served originally for two purposes: one was sanitary, as it raised the structure above the damp ground; the other was defensive at a time when robber bands might be making raids. Mr. Cave quotes a description of this monastery from the *Mahawanso*, which is worth repeating here:

This palace was one hundred cubits square, and of the same height. In it there were nine stories, and in each of them one hundred apartments. All these apartments were highly finished with silver; and the cornices thereof were embellished with gems. The flower-ornaments thereof were also set with gems, and the tinkling festoons were of gold. In this palace there were a thousand dormitories having windows with ornaments which were bright as eyes. The monarch caused a gilt hall to be constructed in the middle of the palace. This hall was supported on golden pillars, representing lions and other animals, as well as the dévâtās, and was ornamented with festoons of pearl all round. Exactly in the middle of this hall, which was adorned with the seven treasures, there was a beautiful and enchanting ivory throne. On one side of this throne there was the emblem of the sun in gold; on another the moon in silver; and on the third, the stars in pearls. From the golden corners in various places in the hall, bunches of flowers made of various gems were suspended; and between golden creepers there were representations of the Jātakas. On this most enchanting throne, covered with a cloth of inestimable value, an ivory fan of exquisite beauty was placed. On the footstool of the throne a pair of slippers ornamented with beads, and above the throne glittered the white canopy of dominion mounted with a silver handle.

This quotation will give some idea of the style of architectural decoration that was practised in Ceylon about the middle of the second century B.C. The "enchanting throne," we may suppose, was Buddha's, the usual method of representing him at the time, before statues were introduced; the "slippers" were no doubt the representation of Buddha's feet, such as may be seen in the Amaravati sculptures, where the throne is shown as an object of worship. Fergusson has expressed himself* as doubting the accuracy of the *Mahawanso* about the number of apartments in each storey. If there were a hundred in each this would imply that the building was as large in the top floor as in the first. The Chinese pilgrims describe the Pigeon Monastery in the Dekhan, and it is clear enough that each floor in that case was smaller in dimensions than the one beneath it, and that the whole structure was pyramidal. We have a good example of this construction in Dharmaraja's Ratha, at Mahā-

vallipur, near Madras; and the form can be still traced in the Dravidian style as it exists in the present day.

The Sat-Mahal-Prasada, at Polonnaruwa, of which a very good photograph is given by Mr. Cave, may be referred to as a survival of the pyramidal form. The Brazen Monastery was constructed of wood and metal, but the Sat-Mahal-Prasada is built of brick, so could not be raised on pillars, but the old form of making each storey smaller than the one below has been here continued.

Mr. Cave repeats the statement made by Mr. Smither, that some of the capitals in the Dalada Maligawa, or Temple of the Tooth, at the Thuparama dagaba, are "worked into a design to represent the sacred tooth." My impression, founded on Mr. Smither's drawings, is that these capitals represent a *trisula*, or trident, which is a well-known symbol common to both Buddhism and Brahmanism.

Buddhist caves in Ceylon is a phrase that might suggest rock-cut temples like those in Western India. In this book we have photos of caves at Dambulla, Mihintale, and Aluwihari, and in each case they appear to be nothing more than natural formations, where the rock overhangs, and the cave is produced by merely building a wall in front. There is a photo of a galgē, or hermit's cell, at Anuradhapura, which Mr. Cave says has been excavated, but it also has "an outer wall of brick," and does not appear to differ in any way from the others. No architectural forms are imitated in them such as we have in the Indian caves, and which have been of so much value in assisting to trace the details of architecture that were practised at the period when the caves were excavated.

If the Brobdingnagian plans of Mr. Smither's great work could be reduced to the size of Mr. Cave's book, and the two were published together, they would form a most useful combination to those desirous of studying the architecture and archaeology of Ceylon.

WM. SIMPSON.

(156)

GOTHIC ARCHITECTURE.

Handbook to Gothic Architecture, Ecclesiastical and Domestic, for Photographers and others. By Thomas Perkins, M.A. So. Lond. 1897. [Hazell, Watson, & Vincy, Limited, 1, Creed Lane, Ludgate Hill, E.C.]

This handbook embodies in permanent form a series of articles contributed by the author to the *Amateur Photographer*, with a view to enable photographers "to use their cameras intelligently in architectural work," though the author suggests that "the book may be of use to students of architecture even should they not be photographers." The work is divided into three parts, dealing respectively with Church architecture, domestic Gothic, and with Welsh, Scotch, and Irish architecture. The inclusion by the author

* *Indian and Eastern Architecture*, p. 196.

of monastic buildings under the head of domestic Gothic does not seem very appropriate, and the terms Welsh, Scotch, and Irish architecture would seem to imply some altogether special *styles* of building quite peculiar to these several countries. In an introduction useful practical advice is given on architectural photography, with hints as to the best methods of work, and best kind of camera, lenses, and plates, &c.

The book as a whole is well written and to the point; a great deal of information is conveyed in brief compass. The author is evidently much better qualified for his task than the majority of non-professional writers, and he has succeeded in producing a handbook likely to be eminently useful not only to those for whom it was especially written, but to the architectural student and antiquarian tourist also. Much of the work seems to be based on and condensed from the productions of Parker, Bloxham, and Rickman; at the same time the book has an individuality of its own, especially in its last two divisions.

Not only students of architecture but many architects and archaeologists have, it must be admitted, but vague and hazy notions upon such matters as the ancient arrangement of conventual buildings and Medieval castles, and the author gives some instructive chapters on these subjects, while in his notes on Welsh, Scotch, and Irish buildings he covers somewhat new ground. It is only to minor matters in the book that the critic can take exception, and some errors may have arisen from oversight in revision, as on page 41, where the date 1292 is cited for the commencement of the Early English style, when probably 1192 was intended. Page 43 defines spires of the broach type as those built with "eaves like a roof," a very inadequate definition. In some places, as on page 100, the author does not seem to have a very clear idea of what properly constitutes a beam, and on pages 57 and 86 he refers to stone window transoms as "cross beams," though on page 88 they are more properly called cross bars. He also occasionally misapplies the terms "architect" and "builder," using the latter word when the former would be more appropriate. On page 95 the word "fillet" is used when "neck mould" is intended. On page 106 our author says "the Early English screens which remain to us are all of stone." There are wooden screens of this period at Stanton Harcourt, Oxon.; at Thurcaston, Leicestershire, and probably elsewhere. Page 112 sets Tintern in Gloucestershire. Page 117 states that "Cistercian monasteries were characterised by plainness throughout." This chiefly applies to simplicity of plan and absence of much carving; the moulded work was often extremely rich and beautiful. The author further states that in these Cistercian churches was no "triforium," whereas this feature may be seen at Rievaulx and at Roche (?) abbeys, both Cistercian.

In an account of the keeps of castles, page 135,

we are told that "generally there was a thick partition wall running down the centre of the keep, in which was situated the shaft of the castle well." It is true, certainly, that the castle well was generally in the keep—sometimes two of them, as at Dover—but not generally in the partition wall: in fact, partition walls seldom occur except in the larger Norman keeps. (The well at Rochester is in the partition wall.)

On page 140 bartizans are referred to as a "kind of machicolation," whereas bartizans are watch turrets, elevated on the angles of walls or towers.

In describing a barbican, which our author chooses to spell "barbacan," he speaks of it as a "lofty battlemented wall" placed in front of the drawbridge to defend the main entrance. This is rather a meagre description, as the barbican was often an important outwork—sometimes like an advanced gateway—as at Scarborough and Alnwick, and sometimes an earthwork, stockade, or semicircular fort, like "the Brayz" at Kenilworth. It was used for defence, and as a shelter for the garrison when assembling for a sortie.

It would take too long to refer to all the minor matters that invite remark; on page 217, however, the author speaks of St. Patrick founding the cathedral of Downpatrick in the *fifth* century, and Christchurch, Dublin, in the *twelfth*, which seems to give the Saint a pretty extensive career, considering that some eminent modern scholars regard him merely as a myth and as having had no real existence at all.

In any further edition of this book it might improve it to give the subjects of conventual and military architecture separate parts to themselves. The detailed accounts, or lists of buildings in different counties, with notes, should be made more complete, and might with advantage appear in smaller type than the main articles. A good index is also needed.

In conclusion, the book is well and liberally illustrated by photographic reproductions, and is thoroughly worthy of the notice of the professional or amateur photographer and of a place in any architectural, antiquarian, or topographical library.

Oxford.

JOHN COTTON.

(157)

PROF. FREEMAN'S SKETCHES OF TRAVEL.

Sketches of Travel in Normandy and Maine, by Edward A. Freeman. With illustrations from drawings by the author, and a Preface by W. H. Hutton, B.D., Fellow and Tutor of St. John's College, Oxford. 8s. Lond. 1897. Price 8s. 6d. [Messrs. Macmillan & Co., Ltd.]

"I cannot conceive," wrote Professor Freeman in his *Methods of Historical Study*, p. 235—"I cannot conceive how either the study of the general sequence of architectural styles, or the study of the history of particular buildings, can be unworthy of the attention of any man. Besides their deep interest in themselves, such studies are really no small part of history. The way in which any people built, the form taken by their houses, their

temples, their fortresses, their public buildings, is a part of their national life fully on a level with their language and their political institutions. And the buildings speak to us of the times to which they belong in a more living and, as it were, personal way than monuments or documents of almost any other kind."

It was always from this high standpoint that Freeman viewed the monuments and places which he visited, and it is from this standpoint that the reader of these *Sketches of Travel in Normandy and Maine*—a collection of some of the late Professor's contributions to the *Saturday Review* and the *Guardian*—is constrained to regard most of the well-known towns and many of the less-frequented sites of Normandy.

Although written at long intervals—the earliest of these papers appeared in 1861, the latest was written thirty years after, and was only printed in 1892, after the writer's death—there is a well-marked continuity of treatment and a remarkable unity of design visible in the pages of this book which make a collection of these holiday sketches particularly welcome, especially to those who are already familiar with the same author's *Sketches from French Travel*.

It is inevitable that in the earlier sketches, when he was engaged on his *History of the Norman Conquest*, Freeman should be especially drawn into comparisons of English and Norman buildings, customs and place names, whereas in the more recent articles, when the *History of Sicily* was in progress, the reader is more often invited to turn for a space from the footsteps of the Norman Conqueror of England to those of the Norman Conqueror of the island in the Mediterranean Sea—from Mortain, which "looks down on the narrow dale of the river Cance," to Taormina, which "stands in somewhat the same sort on a kind of ledge on a hillside, with higher hills rising behind it." These are slight indications which might lead one to suspect that these sketches are not the result of a single sustained effort.

Of matter connected with purely architectural subjects there is much that the student of architecture will find of special interest; almost every page has some reference to the history and structure of the castles or churches with which Normandy abounds. But whether he is discussing the ethnical elements of resemblance between "a Norman of the Bessin and an Englishman of Norfolk," or making etymological suggestions as to the name "Dieppe"—disguised as it is by a French spelling, being nothing in the world but "The Deeps"—or comparing Caen and Oxford, "which throw up a forest of towers and spires without any one building being conspicuously predominant," Freeman always writes in an easy and delightful manner, and when he is led, as he sometimes is, into technical archaeological discussions his arguments seldom fail to convince.

Of the illustrations from drawings by the author it is sufficient to say that, in spite of one or two instances—notably in the frontispiece—where fault may undoubtedly be found with the perspective, they add great value to the book, and compel admiration for the man who could not only write down his impressions in an incisive and vigorous prose, but also portray in an undeniably masterful way the striking and essential features of the buildings and places which he visited.

A. M. WATSON.

NOTES, QUERIES, AND REPLIES.

An American Competition Agreement.

From J. MACVICAR ANDERSON [F.]—

America leads the way in many things—all of which we may not approve—but some of her architects are now setting an example in the matter of architectural competitions, which might with advantage be followed by many members of the profession in the old country. They have mutually agreed that they will not enter into competitions, except upon conditions which they deem to be satisfactory, and which are defined in a document which they have signed, and which is published at length in the American journal *Architecture and Building* for 15th May. The material clauses of the agreement are as follows:—

The undersigned architects, being constantly invited by those not conversant with architectural practice to participate in competitions upon conditions with which it is impossible to comply, announce that they have mutually agreed that they will enter into competition upon the following terms only:—

That in any case the undersigned shall be paid at least a sufficient sum to reimburse them for their cash outlay in preparing their competition drawings.

That in case of limited competition the number of competitors shall be definitely named, and that the number shall not be increased without the consent of all competitors.

That it shall be definitely understood that the ordinary fees as published by the American Institute of Architects shall be paid as compensation for his professional services to the successful competitor.

That in work of any serious importance a professional adviser or advisers shall be appointed to act with the party instituting the competition in the preparation of a proper programme, which shall be definite in its specifications of requirements and explicit in its statement of the drawings required and their character, and of the various rules which shall govern the competition.

In the opinion of the undersigned it is very desirable that the professional adviser or advisers should be practising architects; and the undersigned suggest that the best result can be gained by first appointing the architects to compete and by inviting them to meet with the party instituting the competition for the purpose of consultation with regard to the preparation of the programme of competition and to nominate the professional adviser or advisers.

It shall be the duty of the professional adviser or advisers to examine all drawings submitted by the competitors, and to place out of competition any competitor who has not submitted his designs at the date fixed for their

reception, or who presents details or models which are not called for, or whose drawings do not conform exactly in number and character with the requirements of the programme, and that if placed out of competition his plans shall receive no further consideration by the party instituting the competition.

Inasmuch as the object of a competition is to adopt the general *motif* of a design to be further elaborated, and to select an architect for the work rather than to secure plans perfectly studied in all of their details, the undersigned will enter upon no competition unless it shall be agreed that an award shall be made and that an architect shall be appointed on the consideration of the relative merits of the several schemes as shown by the drawings submitted, and that no demand shall be made for additional drawings or for a new competition.

The evils of the competitive system as applied to architecture were set forth in a leading article in this JOURNAL published on 9th April 1891. The views therein expressed may or may not receive general concurrence; but there can be no doubt that for the continuance of such evils, architects are themselves, in the main, if not entirely, to blame. If those of our architects who are in the habit of competing will follow the lead of their American brethren, and mutually agree to compete only upon conditions which are satisfactory and honourable—such, for instance, as are embodied in the *Suggestions* published by the R.I.B.A.—they will do much to eradicate the worst and most discreditable features of architectural competitions.

Devonshire House, Piccadilly.

From JOHN HEBB [F.]—

The gates removed by the Duke of Devonshire from Lord Burlington's villa at Chiswick, and now placed in the centre of the screen wall enclosing the colonnade in front of Devonshire House, Piccadilly, formed no part of the original design by Kent. In a print by Jacques Rocque (the compiler and engraver of Rocque's Map of London), dated 1786, of the villa from the high road the gate-piers and sphinxes are shown, but not the gates now in Piccadilly, the opening between the piers being closed by a very ordinary pair of low gates which are folded back. In another print, without a date, from a drawing by John Donnowell, of the villa, taken also from the road, published by Carrington Bowles, the gates recently removed are absent. Donnowell was an architect whose name is attached to several good engravings of buildings about 1753, and this fact gives additional value to his drawing, as, if the gates had been there at the time the drawing was made, he could scarcely have failed to observe them. Donnowell designed a house at High Wycombe, Bucks, for Lord le Despenser, which is illustrated in Woolfe and Gandon's *Vit. Brit.* fol. Lond. 1767-71, II. pl. 47-9. The gates recently removed from Chiswick were originally the entrance gates to the residence of Lord Heathfield, the heroic defender of Gibraltar. On Lord

Heathfield's death, in 1790, his effects were sold, and the gates were purchased by the then Duke of Devonshire, and were by him transferred to his villa at Chiswick.

MINUTES. XVI.

At the Sixteenth General Meeting (Ordinary) of the Session, held Monday, 28th June 1897, at 8 p.m., Professor Aitchison, A.R.A., *President*, in the Chair, it having been announced that the Minutes of the Adjourned Special Meeting on the Election of Fellows, held on the 14th June, would be put for confirmation at a Special Meeting to be convened for the 12th July, the Minutes of the Business Meeting held on the 14th June 1897 [p. 394] were taken as read and signed as correct.

The President delivered an Address on the presentation of the Royal Gold Medal, the gift of Her Majesty the Queen, to Dr. P. J. H. Cuypers [*Hon. Corr. M.*], Amsterdam, who, having been duly invested with the Medal, replied in French in acknowledgment of the honour.

The President having called the attention of the Meeting to the drawings executed by the Aldwinckle Travelling Student 1896, Mr. H. S. East [*A.*], during his recent tour in Spain, the proceedings terminated, and the Meeting separated at 9 p.m.

THE DUNDEE INSTITUTE.

The following Syllabus of Competitions for the Session 1897-98 is issued by the Dundee Institute of Architecture, Science, and Art:—

No. 1.—Best Freehand Sketchbook of Architectural subjects from existing buildings, not less than six pages, in pencil only, not copied from any drawing. Size of page not larger than 10 inches by 7 inches.

No. 2.—Best Measured Drawings of any Architectural subject, in black and white, and not more than 4 nor fewer than 2 sheets, containing Plan, Elevation, and section to $\frac{1}{4}$ -inch or $\frac{1}{2}$ -inch scale, and detail of a part to $\frac{1}{16}$ th full size. Measurement books to be lodged. Size of Drawing, 21 inches by 14 inches, with margins or mounts beyond Drawing not exceeding 4 inches.

No. 3.—Best work in Modelling or Carving of any of the following:—(a) Cornice not exceeding 12 inches by 9 inches by 18 inches; (b) One Quarter of Centre Flower, not exceeding 21 inches by 21 inches; (c) Key Stone, not exceeding 18 inches by 12 inches; (d) Lock Plate and Door Handle, not exceeding 21 inches in height.

No. 4.—Best Outline Drawing, from an Antique subject in the Dundee Art Museum of Casts, or from duplicates thereof. Size of work, 22 inches by 14 inches, with 4-inch margins or mounts.

No. 5.—Best Design in Colour for any of the following subjects:—(a) Interior Decoration of a private Library, Dining or Drawing Room; (b) Wall and Ceiling Paper; (c) Door Panel; (d) Tile or Parquet Floor; (e) Mosaic Tympanum.

The first and second competitions are limited to Architects' Apprentices, in Forfar, Perth, and Fife. The others are open to anyone under 25 years of age, as at 31st January next, residing in Forfar, Perth, or Fife. The competitions are not confined to Members or Associates of the Dundee Institute or their Assistants or Pupils. The subjects submitted must be specially prepared for these competitions. The prize for each competition will be of the value of £2. 2s., and in such form as the prize-winner may prefer. Works submitted must be under motto, and be delivered free to the Hon. Secretary, at the Dundee Institute Rooms, on or before 31st January 1898. Further information may be had by applying to Mr. J. J. Henderson, Hon. Secretary, 8, Bank Street, Dundee.

